

# THE CADENCE

"The Last Thing In Music"

P. 38



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Music Education Department  
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# THE CADENCE

(THE LAST THING IN MUSIC)

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VOLUME IX

MARCH, 1938

NUMBER 1

## MUSIC SUPERVISORS' CLUB OFFICERS

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A fee of \$5 per year is charged by the Music Supervisors' Club, of which every Music student is a member, to pay for the cost of publishing the Cadence and Cadence News-Letter, to buy music for the mixed chorus, to buy flowers in case of sickness or death of club members or close friends.

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## PREPARATION

For most of the members of the graduating class there is a common goal, possibly chosen many years before entering this institution, possibly chosen as recently as the past school year. This goal is to be the best supervisor and teacher of music that the limits of our natural abilities will allow. Whether we have known for many years or few that we were going to enter the teaching field, we know that we have received the finest training available for our profession, and are as nearly ready to teach or supervise properly as it is possible for the inexperienced candidate to be. Full well we realize our lack of experience and are eager to continue our learning, basing it on our present knowledge and the helpful suggestions of others of more experience with whom we come in contact, as well as what formal schooling we can afford in the years to come.

As we leave college to begin the life-work of our choice, our goal is essentially the same as it has been during the past years; we have but passed a milestone, a most important milestone, to be sure. Some phases of our future, however, assume a different aspect; or perhaps our newly acquired and ever increasing seriousness has taught us to see our goal with new perspective. Our tomorrow is still another "school day", but it appears in a much changed light. We are ready for the changes it will bring and the changes we shall have to make in ourselves to meet it. Any advance toward our goal from this point on is increasingly our own responsibility. We no longer have our college atmosphere and faculty members to lean upon for advice. We must be self dependent,



yet cannot be independent, being ever guided by the customs and usages of society at large and our closer relations with those near us.

Any reader of this booklet will be familiar with our technical training. From that point of view, those who have outlined our course of study have used very excellent judgment. That which the average reader does not realize from reading the Cadence is the tremendous influence of the various factors, entirely aside from our technical training, which have worked great changes in us since our entrance into Mansfield. Probably the greatest of these factors is the spirit of friendliness that is always in evidence on the campus. Naturally there exist great friendships between the student and other students, but more particularly is the friendship between faculty and students noticeable. Its greatest manifestation is in the spirit of helpfulness and a willingness on the part of the faculty to come down to the level of the student, joining in projects of student interest with as much fervor as they have for their own interests. It is not difficult to understand the effect of such attitudes upon the student. It is natural that any student who feels free to address any of his faculty for advice or assistance with a problem is going to possess a more nearly complete understanding of his subject, and above all, a state of mind that can be explained only as satisfaction in correct knowledge and is created by respect for knowledge and intelligence rather than fear of authoritative repression.

With this combination of the best in technical training, a faith in our acquired knowledge, and a readiness for any adaptation which may be necessary, we begin our work. The future commands our attention and respect, but not our fear.





DR. JOSEPH F. NOONAN



## Public School Music

(By Dr. Joseph F. Noonan)

Our traditions, customs, habits, and ideals are daily acquiring added significance in the development of a distinctly separate culture. It may now be stated with a reasonable degree of certainty, and within the next few decades will be asserted without equivocation, that the Western World has evolved a civilization which can be adequately described only by employing the appellation "American." This will be true of every phase of activity which forms part of our national life.

Among the component factors of our democratic heritage that adequately reflect the psychological attitudes and emotional life of the great body of our people, none is so representative or of such general appeal as music. Tardy, but authoritative, recognition of this fact has recently been established by the legal machinery of the Commonwealth, which now makes mandatory the teaching of music in the public schools.

No community today can afford to be without the social advantages that a properly organized music program offers. Orchestras, bands, choral groups, ensembles and soloists, both vocal and instrumental, are always available for public and private entertainment and enjoyment. Practically every gathering of any consequence reserves a place for one or more musical numbers. The meeting which makes no provision for music is generally uninviting and uninteresting.

Music and recreational activities are inseparable. The two go hand in hand. It is but a few steps from the rhythm band of the primary grades to the more elementary forms of musical organization which provide so much realistic happiness among boys and girls who like to participate in varied forms of group life. Even the harmonica bands of preadolescent youth contribute to the development of that inner sense of unity and harmony that are so essential to the art of complete living.

America is gradually creating a philosophy of music and several unique forms of music expression which are in harmony with the theory and practices of a great industrial democracy. The Works Progress Administration with its leisure-time program of recreational activity, has made possible much experimentation and



exploration in hitherto untried fields of music creativity. There has been disclosed a remarkable array of talent, with a wealth of originality, power, and range of ability. The interest in music programs sponsored by this federal agency, and the support accorded musical organizations thus made available to the public at a nominal cost, has been almost phenomenal. That the American people love music, are interested in its development, and will support its program, can no longer be subject to doubt.

Among the most popular organizations are the symphony orchestra and the symphonic band. The dance orchestra and band are relative newcomers in the music field, but they are developing special techniques of their own based upon a new and different type of dance music. A *Capella* choral groups are also much in demand. Every modern public school system has its own rich and varied music program, with instructional facilities in vocal and instrumental music, and well organized courses in music appreciation. The changing nature of a new dynamic social order is basically recognized by a multiplicity of music groupings and combinations which leave a definite American flavor in their theoretical objectives and practical composition.

While devotees of the old school of music thought may decry the lack of enthusiasm for the old masters, and noisily condemn sharp departures from the traditional attitudes which marked the practices of former days, the real inspiration, power, and beauty of the classics are still felt and appreciated. They form only part of the whole picture, not the picture itself. The day of living one's entire esthetic existence in the past has gone forever. Modern music too has its place in the general scheme of things.

In truth, music is really undergoing the same transformation and reconstruction that is common to all phases of human culture. It will not suffer in the end. The continuous refinement of any cultural component in the crucible of shifting social experience will merely remove the dross and bring to light the pure gold.

Music, as an esthetic realm of unlimited attainment, is rich in potential promise. Probably the finest music compositions remain to be written. It is conceivable that musical organizations of the future will be so highly developed that the past by comparison may fade into insignificance. This possibility is ever present and presents a fighting challenge to all who are eager to conquer new



worlds. With the help of the Radio School of the Air, the public can always judge real values at first hand.

With this bright vision of a wide range of boundless opportunity before him, the Music Supervisor can begin to build his own career. He must be a leader, possess a well-rounded conception of social values, understand the psychology of group activity, familiarize himself with the diverse elements of community life, recognize the close relationship between the recreational objectives of his constituency and any effective music program, like children and adults, and develop the ability to fit his plans into any form of social participation in which music may be a helpful factor. He must not only aim to be an excellent teacher, but his role as an administrator, a master of organization and a good business man, must likewise be perfected if he wishes to rank in the upper classifications of his profession.

No field can be more promising nor can any public-spirited music supervisor start a career which offers so many inducements for professional advancement.





*HOLLIS DANN*  
*Former Director of Music, New York University.*



## How Choral Singing May Be Made Into A Fine Art

*Essentials of Group Singing Include Mastery of Tone  
and Rhythm*

(By DR. HOLLIS DANN)

Interest in superior group singing is widespread. An increasing number of outstanding choral organizations are demonstrating the charm and beauty of choral singing to large and enthusiastic audiences. This enthusiasm is not confined to adult organizations, of which the English Singers, St. Olaf Choir, and Westminster Choir are typical. A growing number of adult male voice organizations, women's choral clubs and college glee clubs are setting high standards.

Perhaps the most significant and encouraging evidence of a new era in choral singing is the remarkable increase and improvement of high school choral groups. Distinctive glee clubs and a capella choirs are multiplying. The three national high school choruses, in 1928, 1930 and 1931, were typical of the growing interest in choral singing and the higher standards of music and interpretation that are increasingly prevalent.

Abundant proofs of the improved choral singing in high schools may be found at the annual State competition festival in any one of many States. Surprising beauty of tone and excellence of interpretation are demonstrated in States like Kansas, Iowa, Michigan and North Carolina, where the annual competitions have been held for a series of years. There exists a growing consciousness and appreciation of the possibilities of choral singing, a feeling that the appeal of the human voice in singing is stronger and more vital than that of any other instrument or combination of instruments.

Before considering artistic choral singing, full acknowledgment should be made of the great value and possibilities of the untrained chorus so often demonstrated by the community chorus and other groups of untrained voices. Even unison singing may be tremendously effective and intensely moving both to singers and listeners. Many of us who directed or heard massed singing during the World War, both in camp and at home learned to have increased respect for and interest in unison singing.



### *Exacting Demands of Group Singing*

Superior group singing, like superior group playing, makes certain demands upon each participant—a satisfactory instrument (voice), the ability to produce musical and expressive tone, the ability to perform his part accurately and to give constant attention to the conductor. Perfect unanimity of attack and release, crescendo and diminuendo, mood, and change of pace, are not possible without constant attention. Memorizing words and music is valuable principally because it insures perfect attention by every chorister. Individual capacity for pleasing tone quality and ability accurately to do his part are as essential for the chorus member as for the orchestra player.

Under present conditions, however, beauty of tone and facility in the use of the “instrument” cannot be required for entrance to the chorus, as in the case of the orchestra. Only a small minority of new members of a chorus possesses the fundamental skills and habits essential to the satisfactory chorister. Therefore they must be acquired as a part of the choral training.

The all-important element in singing is *tone*. Without beauty of tone, superior choral singing is not attainable. Certain well-known choral organizations, excellent in all other respects, fall short of superiority solely because the tone quality is inferior. This basic fault is chargeable to the conductor. The really successful choral conductor must be a serious student of singing and eventually a capable teacher of singing. He must know the fundamental principles of singing and be able to apply them to large groups.

### *Importance of Posture in Choral Work*

One of the greatest aids of singing is correct posture. The conductor should strive from the very beginning to lead his chorus to acquire the *habit* of correct posture—not only when singing, but when standing and walking. One is able to prove beyond question that correct posture is not only a vital element in good singing, but that it is tremendously important to health and is very much worth while from the standpoint of personal appearance. Fortunately correct posture is exceedingly simple to understand and apply. The most important suggestion is to keep the entire body flexible while singing. Tenseness, especially of the neck and throat, jaw, tongue and face, is a deadly foe of singing.

Some singers need individual attention to enable them to relax arms, neck, throat, jaw and trunk. They cannot sing well until tense-



ness is eliminated and a 'firmly flexible' condition gained. Suggestions: Standing erect, or sitting erect, imagine lifting the back part of the top of the head, keeping the body alert and flexible, ready to spring in any direction. Result—chest (not shoulders) raised, abdomen flattened, chin slightly drawn in.

The writer has a letter from a very eminent physician, a leading authority on health and hygiene, enthusiastically indorsing this posture and calling attention to its importance in the promotion of health and the serious impairment of health caused by bad posture.

### *Breathing a Primary Essential*

With correct posture, correct breathing is practically automatic. *Expand to breathe.* Result: (1) a full breath; (2) lower ribs expanded at the sides; expansion also in the small of the back. Note the reactions to the thought "expand all around the waistline"—(1) automatic inhalation, (2) no sensation of drawing in breath, (3) no movement of the nostrils or sound of incoming breath, (4) favorable position for breath control.

That expanding to breathe is favorable to breath control will be evident to the singer who gently lifts the body from the hips as he starts to sing. As a suggestion for daily practice in correct posture, let him expand, gently lift the body from the hips and sing in four-measure phrases any tune with long phrases. The all-important objective of this practice is to apply correct posture, breathing, and breath control while singing a full phrase with one breath. The habit of singing a full phrase with one breath is breath control.

Lack of space forbids going into detail concerning elimination of tension, resonance humming, mezza-voce, enunciation of consonants, distinct and natural pronunciation of words. Systematic and continued practice upon these essentials is the price which must be paid for a fully capable chorus.

### *Creating Proper Mental Images*

In this short paper only a few general suggestions can be offered. The source of all progress in singing is right thinking—*right mental images*. Mentally hearing a beautiful tone is the greatest possible aid to its production; hence, a correct example is indispensable. The radio and phonograph are exceedingly useful. When the sopranos get a clear mental image of the pure, resonant, floating tone of Ponsell or Rethberg, they have the best possible aid to the production of tone approximating the ideal.



Every voice in the chorus should be taught to sing mezza-voce (half voice), particularly the tenors. Application of the mezza-voce relieves strain upon the voices and is also a short cut to effective pianissimo singing, which is usually lifeless and indistinct. The chorus should form the habit of stressing the enunciation of all consonants in the pianissimo—thus giving it life and virility. The more softly the chorus sings, the more distinct must be the pronunciation of the words.

#### *Securing Distinct Pronunciation*

A habit of distinct and natural pronunciation of words is absolutely essential to artistic choral singing. Perhaps the most important advance in singing—solo singing as well as choral—is the improved quality of texts and the discriminating attention and stress devoted to the words, by the composer in the selection and treatment of words by the translator, and by teachers and singers. The discriminating conductor weighs very carefully the merit, the significance and the emotional appeal of the text. The chorus should be thoroughly imbued with the spirit and atmosphere of the words.

#### *Personality of Leader Influential*

So far the elements of superior choral singing considered have to do with the efficiency and refinement of the instrument—increasing its capacity for adequate expression. But even a perfect instrument must have a player. The chorus must have a leader—a personality that can unify and inspire, utilize its capacity for beauty of tone, rhythm and diction, employ its technical skills, arouse and control its potential power of expression and stimulate and direct its emotional and spiritual powers.

Several of the most vital elements of choral singing are dependent upon the conductor. Only he can make the singing truly and beautifully rhythmic—maintain rhythm that is steady and in proportion that avoids exaggeration and distortion; rhythm that is continuous, that does not break the first rule of interpretation—"Never stop the march of the song." How many conductors grievously sin against the laws of rhythm! How few are able to uphold good taste and sound musicianship in dealing with the retard, accelerando, syncopation, hold and rubato.

Rhythm is the life-pulse of music. When pulsation stops, life ceases. The choral conductor should emulate the great artists in his variations of tempo and rhythm, always relating the changes in



tempo to what goes before and what comes after, always maintaining the feeling of motion, never breaking the rhythm even at rests. Listen to Kreisler through an entire program. Always the feeling of motion, always perfect proportion, never a break in the rhythm. Careful study of Toscanini's conducting reveals a marvelous virility, freedom, steadiness and continuity of rhythm; no exaggerations, no distortions, every detail in perfect harmony with the spirit of the whole.

The blend, balance and "chording" of the choir must be perfected by the conductor. Every part must be exactly in tune.

The conductor is solely responsible for the phrasing—for the shape, flow and melodic line of the phrase. Adequately to master the phrasing of a choral composition requires, of the ordinary mortal at least, careful and painstaking study. The conductor must keep clearly in mind the melodic line, feel the broad rhythmic swing that enables him to think phrase-like, carefully discriminate concerning accent, knowing that the measure accent often should be displaced or omitted and that every wrong accent distorts the shape of the phrase. The conductor must decide whether the words or the music shall take precedence and when a compromise is the best solution. Someone has wisely said—"Without phrasing there cannot be design, and without design there cannot be form, and where there is no form there is chaos." This certainly applies to the conductor as pointedly as to the solo singer or player. Finally the conductor is responsible for the interpretation, that combination and consummation of many factors—tone, tempo, rhythm, phrasing, words, style, expression—all fused into one harmonious whole by the spirit and emotional content of words and music.

The future of choral singing in America depends upon the choral conductors of the future. Every town and city has the material for a choral society; every church congregation contains a sufficient number of good voices for a successful choir; every high school the material for glee clubs and choruses; every college and university excellent material for choral organizations. But there is serious need of capable conductors, musically talented young men and women with native capacity for leadership, with sufficient academic and cultural education to associate as a leader with people of refinement; sufficient pedagogical training to insure the ability to impart knowledge and develop skill; sufficient musical education to attain sound musicianship and good musical taste and discrimination. Finally, the would-be conductor must have adequate technical training in preparation for the specific work of the conductor. The present trend of music gives hope for increasing opportunities for the choral conductor, especially if he is eligible for institutional work in school or college.



## Music Faculty

The music faculty is highly trained for the work required. Teacher college-work demands very thorough preparation and a cultured background, for the teacher-pupil contacts point directly to students who themselves expect to enter the Public School Music profession.

Owing to the diversified requirements one teacher may have a special facility for the teaching of harmony, form and analysis and counterpoint; in fact, all the work included in the department of theory; another may have distinct ability in the teaching of music history and appreciation. The teacher who does the critic work in the campus training-schools must have a fine background, not only in music, but in the dealing with children and adolescents.

The person teaching methods and materials must not only have a thorough knowledge of basic series, but also all school music texts and, of course, a knowledge of the many aspects which enter into these fields.

The band director must not only be a thoroughly trained band leader, but also must have a fine working knowledge of all band instruments and of materials suitable for instrumental work in the grades and the Junior and Senior High Schools, as well as for the College Symphonic Band. The same ideals hold true for the director of orchestra and, of course, just as the band director must know clarinets, he must know the entire string choir. The choral director must have knowledge of suitable materials and know how to get the best results from voices and how to secure musical effects in the Vested Choir, the Ladies' Chorus, the Massed Chorus and the Men's Glee Club.

Upon the private teacher of voice and piano devolves a great responsibility for students must be taught to play piano who have had little instruction before entering the college. Both piano and voice teacher must have an accurate and thorough knowledge of what to do for students coming within their sphere of musical influence. In fact, all teachers *must be adequate*.





MRS. GRACE E. STEADMAN

*Director of Music Education, Mansfield State Teachers College*

DEGREE: Graduates listed in the following pages are candidates of the degree, Bachelor of Science in Public School Music. They are also certified to teach other subjects, usually English or Social Studies. Other fields are also chosen, however.

TEACHING: Each graduate has taught in the boro schools of Mansfield for three years through Kindergarten, Grades, Junior and Senior High Schools. Teaching has included both vocal and instrumental work, glee clubs, band, orchestra, piano-classes, voice-classes, theory, assembly singing, pageants and operettas.

PREPARATION: Included in the regular course as set up by the State, all graduates have had four years of voice, piano and chorus; at least two on strings and other instruments; three in band and orchestra.

RECOMMENDATION: We endeavor to give a complete and accurate rating of each graduate about whom inquiries are made, for it is our desire to serve the schools of Pennsylvania to the best of our ability.



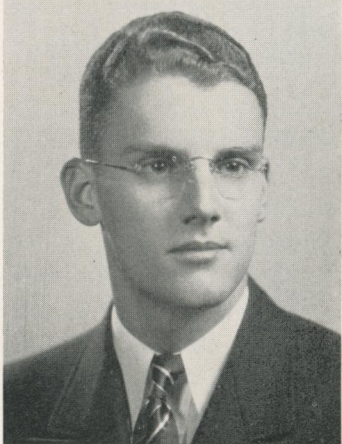


BAILEY, ROBERT JAY

Baritone, Percussion

*Social Studies*

*Symphonic Band; Symphony Orchestra; Male Chorus; Mixed Chorus; Vested Choir; Phi Mu Alpha Sinfonia Fraternity; Opera Club, Vice-President, Assistant Advertising Manager; Operas; Supervisors' Club.*



CLARK, BYRON L.

Clarinet, Piano

*English, Social Studies*

*Symphonic Band; Symphony Orchestra; Male Chorus; Mixed Chorus; Vested Choir; Phi Mu Alpha Sinfonia Fraternity, Historian, President, Supreme Councilman; Opera Club; Operas; Supervisors' Club, President; Cadence Board, Business Manager, Editor.*



CONABLE, MARION L.

Voice, Organ, Saxophone

*English, Social Studies*

*Symphonic Band; Symphony Orchestra; Mixed Chorus; Vested Choir; Opera Club; Operas; Flashlight Board; Carontawan Board; Music Editor; Kappa Delta Pi Fraternity, Secretary; Lambda Mu Sorority, President; Day Student Club, Treasurer; Athletic Club; Assisted with High School Operetta; Y. W. C. A.*



BAILEY, ROBERT JAY. Age 25. Church preference, Methodist. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Elkland, Pa. Pre-college work: Elkland High School; Band; Orchestra; Glee Club; Intra-Mural Basketball; Dance Orchestra; Debating Teams; Dramatics; Boy Scout Work, Assistant Scout Master. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of baritone 18 years, piano 4 years, saxophone 3 years, bassoon, trombone, tuba, violin, viola, clarinet, flute, percussion. Voice 4 years. Professional experience: store clerk, painting and paper hanging, counselor in boys' camp, chauffeur, salesman of medical and dental supplies.

CLARK, BYRON L. Age 21 Church preference, Baptist. Address, 77 Clinton St., Mansfield, Pa. Pre-college work: Mansfield High School; Band; Orchestra; Glee Club; Operetta; Basketball; Soccer; Piano, Clarinet study. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of clarinet 9 years, piano 10 years, saxophone 5 years, flute, oboe, cornet, trombone, tuba, violin, string bass, percussion. Voice 4 years. Professional experience: Private teaching, band instruments; substitute Music and English teacher, one week, Covington, Pa., schools; dance orchestra 4 years. Outside study: One summer at Ernest Williams Band and Orchestra Camp.

CONABLE, MARION L. Age 21. Church preference, Methodist. Address, 201 St. James St., Mansfield, Pa. Pre-college work: Mansfield High School; Dramatic Club; Senior Play; "Senior Hi-Lights", Editor; Manuscript Board; Tri-Hi-Y; Domicilian Club; Band; Orchestra; Glee Club; Operettas; National Honor Society; Basketball; Special Chorus. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano 6 years, saxophone 8 years, string bass 3 years, percussion 2 years, trumpet, tuba, alto, trombone, clarinet, flute, 'cello, violin. Voice 4 years. Professional experience: Private piano instructor, member of church choir, director of church choir one summer, store clerk, life guard at girls' camp, church organist.





CROMER, GLADYS IRENE

Piano, Percussion

*Social Studies, English*

*Symphonic Band; Symphony Orchestra; Girls' Chorus; Mixed Chorus; Vested Choir; Dramatic Club; Lambda Mu Sorority, Vice-President; Opera Club; Operas; Carontawan Board, Senior Editor; Athletic Club, President; Y. W. C. A.*

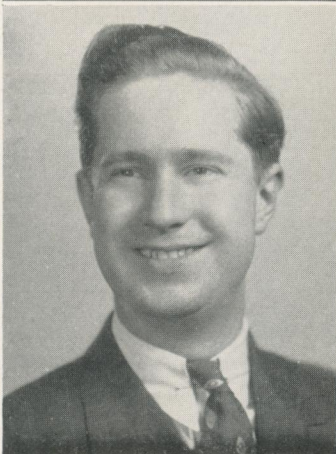


FEIG, RUTH DEWEY

Voice, Piano, Saxophone, Organ

*English, Social Studies*

*Symphonic Band; Symphony Orchestra; Girls' Chorus; Mixed Chorus; Vested Choir; Dramatic Club; Supervisors' Club; Opera Club; Operas, Sally in "My Maryland", Gretchen in "Student Prince", Nadina in "Chocolate Soldier"; Kappa Delta Pi Fraternity; Lambda Mu Sorority; Day Student Club.*



FINK, JOSEPH L. Baritone, Trumpet

*English*

*Symphonic Band; Symphony Orchestra; Male Chorus; Mixed Chorus; Vested Choir; Phi Mu Alpha Sinfonia Fraternity, Secretary, Vice-President; Opera Club; Operas; Flashlight Board; Drum Major of Drill Band; Supervisors' Club, President.*



CROMER, GLADYS IRENE. Age 20. Church preference, Methodist. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Knobsville, Pa. Pre-college work: Mt. Union High School; Dramatic Club; Operettas; Glee Club; Basketball; Track; Tennis; Baseball. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano 8 years, percussion 3 years, tuba 3 years, violin, viola, string bass, clarinet, cornet, trombone, baritone. Voice 4 years. Professional experience: waitress, camp counselor, piano instructor, church choir, secretarial work, athletic coach.

FEIG, RUTH DEWEY. Age 21. Church preference, Methodist. Address, 141 St. James St., Mansfield, Pa. Pre-college work: Mansfield High School; Glee Club; Dramatic Club; Operettas; Basketball; Tri-Hi-Y; National Honor Society; Band; Orchestra; Glee Club Accompanist. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano 12 years, saxophone 6 years, organ 1 year, violin, viola, string bass, clarinet, trombone, trumpet, flute, alto, bassoon. Voice 6 years. Professional experience: Member of church choir, private piano instructor, 2 years of broadcasting, vocal and piano soloist, coach of stage productions for benefits.

FINK, JOSEPH L. Age 22. Church preference, Roman Catholic. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Brockton, Pa. Pre-college work: Blythe Township High School; Football; Basketball; Dramatics; Debating; Band, student conductor; Orchestra. College work: Regular four-year course including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of trumpet 6 years, baritone 3 years, piano 4 years, trombone, French horn, tuba, clarinet, saxophone, oboe, bassoon, flute, piccolo, English horn, percussion. Voice 4 years. Professional experience: dance orchestra, arranging, conducting, 4 years; musical stage presentations; drum major and drill band work; special arrangements for symphonic

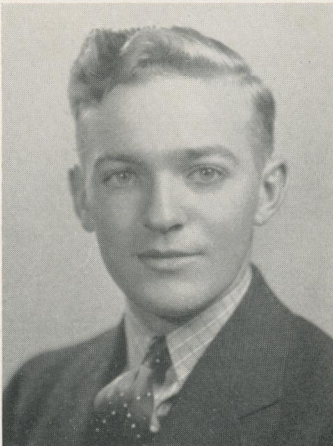




FITZGERALD, MARY MARGARET  
Piano, Voice, Trombone

*English, Social Studies*

*Symphonic Band; Girls' Chorus; Mixed Chorus; Vested Choir; Supervisors' Club; Opera Club; Operas, Rosi in "Blossom Time", Louka in "Chocolate Soldier"; Class Secretary; Y. W. C. A. Cabinet.*



GALVIN, FRANCIS E.  
Clarinet, Oboe, Voice

*Social Studies*

*Symphonic Band; Symphony Orchestra; Male Chorus; Mixed Chorus; Vested Choir; Phi Mu Alpha Sinfonia Fraternity; Opera Club, President; Operas; Cadence Board Assistant Editor; Supervisors' Club.*



JOHNSON, CORA ELIZABETH  
Piano, Voice

*English, Social Studies*

*Symphonic Band; Symphony Orchestra; Girls' Chorus; Mixed Chorus; Vested Choir; Supervisors' Club; Kappa Delta Pi Fraternity; Lambda Mu Sorority.*



FITZGERALD, MARY MARGARET. Age 21. Church preference, Roman Catholic. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 910 South Valley Ave., Olyphant, Pa. Pre-college work: St. Patrick's High School; Band; Dramatics; Clee Club; Operettas; Private study in Piano. College work: Regular four-year course, including practice teaching and observation, three years in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano 6 years, trombone 3 years, clarinet, trumpet, violin, percussion. Voice 4 years. Professional experience: singer with college dance orchestra, soloist and in trio.

GALVIN, FRANCIS E. Age 22. Church preference, Roman Catholic. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 115 Jackson St., Mahanoy City, Pa. Pre-college work: Mahanoy Township High School; Glee Clubs; Orchestra; Band; Operettas; Dramatics. College work: Regular four-year course, including practice teaching and observation three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of oboe 3 years, clarinet 3 years, saxophone 4 years, bassoon 2 years, piano 4 years, 'cello, string bass, violin, trombone, baritone. Voice 4 years. Professional experience: College dance orchestra 4 years; Eagles Band, Mahanoy City, Pa.

JOHNSON, CORA ELIZABETH. Age 21. Church preference, Baptist. Address until graduation, State Teachers College Mansfield, Pa., after graduation, Jermyn, Pa. Pre-college work: Benton Township High School; Accompanist for Glee Clubs, Orchestra, assembly; Newspaper staff; Operetta; Public Speaking Contest; Honor Roll. College work: Regular four-year course including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano 8 years, violin 2 years, trumpet, French horn, clarinet, alto, baritone, tuba, organ, flute, trombone, viola, 'cello. Voice 4 years. Professional experience: Private teaching of piano, 4 years; church choir; vacation Bible School teaching; private tutoring.

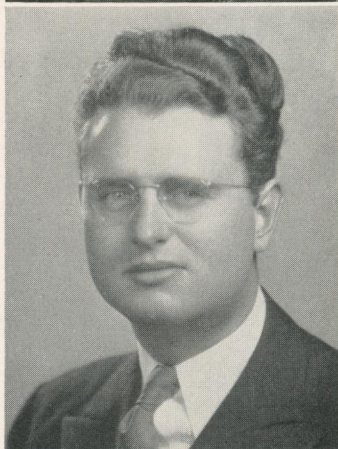




KEEN, WILLARD E.      Violin, Viola

*English, Social Studies*

*Symphonic Band; Symphony Orchestra, Concert-meister; Male Chorus; Mixed Chorus; Vested Choir; Phi Mu Alpha Sinfonia Fraternity, Historian; Opera Club, Treasurer; Operas. orchestra; String Quartet; Supervisors' Club; Y. W. C. A.*



KREITZER, LEO DONALD

Violin

*English Social Studies*

*Symphonic Band, President; Symphony Orchestra; Male Chorus; Mixed Chorus; Phi Mu Alpha Sinfonia Fraternity, Vice-President, Treasurer, Historian; Vested Choir; Supervisors' Club, Vice-President, Secretary-Treasurer; Opera Club, President; Dramatic Club; String Quartet; Y. M. C. A.*



LOUGHRAN, EUGENE LEO

Piano, Organ, Voice

*Social Studies*

*Symphonic Band; Male Chorus; Mixed Chorus; Vested Choir; Phi Mu Alpha Sinfonia Fraternity; Dramatic Club; Opera Club; Operas. Accompanist; Supervisors' Club; Treasurer of Senior Class; Men's Student Council, Treasurer; Y. M. C. A.*



KEEN, WILLARD E. Age 22. Church preference, Methodist. Address until graduation, 84 St. James St., Mansfield, Pa., after graduation, 93 E. Main St., Glen Lyon, Pa. Pre-college work: Newport Township High School; Orchestra; Glee Club; Plays; Church Choir; String Quartet; Private Lessons. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of violin 10 years, viola 4 years, baritone 1 years, alto, French horn, tuba, string bass, 'cello, oboe, percussion, piano 4 years. Voice 4 years.

KREITZER, LEO DONALD. Age 24. Church preference, Roman Catholic. Address until graduation, Simmons Hall, Mansfield, Pa., after graduation, Johnsonburg, Pa. Pre-college work: Johnsonburg High School; Glee Club; Orchestra; Band; Class Officer; Dramatics. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of violin 8 years, clarinet, trombone, trumpet, alto, baritone, 'cello, viola, string bass, oboe, piano 4 years. Voice 4 years. Professional experience: Buying and selling; clothing business; grocery business; petroleum business; road construction, timekeeper and foreman, private teaching, orchestra and band instruments.

LOUGHRAN, EUGENE LEO. Age 24. Church preference, Roman Catholic. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 346 N. Main St., Plains, Pa. Pre-college work: Sacred Heart High School, Plains, Pa.; Organist. Choir Director in Sacred Heart Church, Plains, Pa., 4 years. College work: regular four-year course, including practice teaching and observation, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, 15 years, organ 3 years, violin, clarinet, trumpet, baritone, trombone. Voice 4 years. Professional experience: Pianist with Ray Keating, Pennsylvania's Foremost Dance Orchestra, 5 years; Keith's Vaudeville, 6 weeks' tour; Director of local minstrel shows; Experience in Boys' Camp with musical productions; Director of music at Inns, Catskill Mts., 3 years; High School Instrumental teaching.





MORROW, DOROTHEA MARIE  
Voice, String Bass

*English 27 hours*

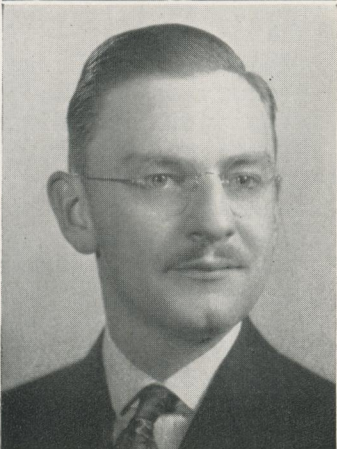
*Symphony Orchestra; Supervisors' Club; Second Band; Vested Choir; Girls' Chorus; Dramatic Club; Emersonian Literary Society; Opera Club; Operas; Cadence Board; Carontawan Board; Vice-President of Junior Class; Y. W. C. A. Cabinet.*



OLIVER, HAYDEN CLIFFORD  
Piano, Organ

*English, Social Studies, French,  
30 hours*

*Male Chorus; Mixed Chorus; Phi Mu Alpha Sinfonia Fraternity; Supervisors' Club; Organist for Vesper Services, Plays, Assembly.*



REED, RAYMOND LESTER  
Clarinet, Percussion, Flute

*Social Studies, English*

*Symphonic Band, Vice-President; Symphony Orchestra; Male Chorus; Mixed Chorus; Vested Choir; Supervisors' Club; Phi Mu Alpha Sinfonia Fraternity. Treasurer; Dramatic Club; Opera Club; Operas; Y. M. C. A.*



MORROW, DOROTHEA MARIE. Age 22. Church preference, Presbyterian. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Towanda, Pa. Pre-college work: Towanda High School; Dramatic Club; Orchestra; School Paper; Glee Clubs; Operettas; Student Council; Class Officer; Church Choir; Private Study, Voice, Piano, String Bass. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of string bass, 3 years, piano 5 years, violin, clarinet, trumpet, trombone, 'cello. Voice 5 years. Professional experience: Vocal soloist in churches, girls' trio and soloist with college dance orchestra, waitress, Lakeside Hotel, Eagles Mere, Pa.

CLIVER, HAYDEN CLIFFORD. Age 25. Church preference, Congregational. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 920 Columbia St., Scranton, Pa. Pre-college work: Scranton Central High School; Keystone Academy; Member and organist of Crusade Chapter, Order of De Molay; Lafayette College, A. B., Degree in Education; Kappa Phi Kappa National Education Fraternity. College work: Credit for four-year course, including practice teaching and observation, three years in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano 20 years, organ 14 years, violin, clarinet, cornet, alto, trombone, flute, percussion. Voice 1½ years. Professional experience: Teacher of Music Theory and Appreciation at Wolf Junior High School, Easton, Pa., 1 year; Lecturer at St. Thomas College, Scranton, Pa.

REED, RAYMOND LESTER. Age 28. Church preference, Methodist. Address until graduation, Simmons Hall, Mansfield, Pa., after graduation, Sheffield, Pa. Pre-college work: Sheffield High School; Band; Orchestra; Glee Clubs; Baseball; Basketball. College Work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High school, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of clarinet 5 years, percussion 5 years, flute 3 years, saxophone 8 years, piano 4 years, cornet, trombone, violin, string bass. Voice 4 years. Professional experience: Painting and paper hanging, choir director, instructor of music at C. C. C. Camp No. 13, summer director of Sheffield Grade School Drum and Bugle Corps, dance orchestra work 8 years.





ULMER, MARY E. Piano, Voice

*Social Studies, English, Geography*

*Symphonic Band; Symphony Orchestra; Girls' Chorus; Supervisors' Club; Opera Club; Opera Orchestra; Vested Choir; Kappa Delta Pi Fraternity; Y. W. C. A.*



WILLIAMS, HERBERT S.

Voice, Trumpet, French Horn, Piano

*Social Studies*

*Symphonic Band; Symphony Orchestra; Male Chorus; Mixed Chorus; Vested Choir, President; Supervisors' Club, Vice-President; Dramatic Club; Emersonian Literary Society; Men's Student Council, Vice-President; Flashlight Board; Phi Mu Alpha Sinfonia Fraternity; Opera Club; Operas, Jack Negley in 'My Maryland', the Prince in "Student Prince", Lieutenant Bumerli in "Chocolate Soldier."*



ULMER, MARY E. Age 23. Church preference, Baptist. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 110 Susquehanna Ave., Lock Haven, Pa. Pre-college work: Lock Haven High School; Glee Club; Dramatic Club and Plays; Campfire Girls; B. S. Degree in Secondary Education, with major in Social Studies, English, and Geography, from Lock Haven State Teachers College; Naturalist Club; Dramatic Club; Orchestra; Glee Clubs; Y. W. C. A. Cabinet; Alpha Sigma Tau Sorority. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano 10 years, flute 3 years, organ, clarinet, cornet, percussion. Voice 3 years. Professional experience: Member of church choir, Campfire Girls.

WILLIAMS, HERBERT S. Age 22. Church preference, Protestant. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Wiconisco, Pa. Pre-college work: Wiconisco High School; Glee Club; Operettas; Senior Play; Dance Orchestra; Basketball; Baseball. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of trumpet 8 years, French horn 2 years, piano 4 years, clarinet, violin, trombone, baritone. Voice 4 years. Professional experience: Member of Church choir, waiter office work, lifeguard, athletic coach, director of Wiconisco High School Band, one summer, private teaching of cornet, Charleston High School, college dance orchestra and others, 5 years' experience.



## Scholarships

*Martha Colegrove Memorial Scholarship.* A scholarship of \$100.00 has been made available by Mr. and Mrs. E. H. Colegrove, of Elkland, as a memorial to their daughter, Martha, to be awarded each year to an outstanding girl in the Music Education Department.

## Loan Funds

*Student Loan Fund.* A substantial fund established largely by alumni to all worthy students has been accumulated. Loans not exceeding \$100.00 per year with \$50.00 as the maximum amount each semester, may be granted during the last two years of attendance at the College, if proper security is provided. Application for the amount required should be made to the President of the College, who administers this fund under liberal rules and regulations.

*Robert Cowles Memorial Loan Fund.* The Music Supervisors' Club administers a loan fund as a memorial to Robert Cowles. This fund, composed largely of contributions from the Cowles family of Ulster, makes available loans not exceeding \$100.00 to worthy senior Music students.



## With The Classes

### FRESHMAN CLASS

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During the student's first year his progress is watched carefully and guidance is given when it is needed. A student with unusual or outstanding ability is given special encouragement and help. A student who proves that he lacks the necessary ability to teach music is likewise given special attention in the form of suggested work in which he will likely be more happy and successful.

A freshman is eligible to all the organizations in the music department if he can qualify for membership. This year there are thirteen who have qualified for the symphony orchestra, seven for the choir, nine for the band, and one was selected for the string quartette. There are four other organizations to which all freshmen are eligible without special tryouts. Three of these are vocal and one is instrumental.

The orientation course required of all college freshmen gives him information concerning customary social amenities, health problems, habits of study, and help in self-analysis.

The course in harmony does much during the first year to develop the student's innate musical ability. By the end of the year he has written a song and the accompaniment for it. He has also had much experience in part singing and ear training. Private vocal and instrumental work during the year lay a foundation for the work of the next three years.

—Clarissa Randall, Sponsor.

### JUNIOR CLASS

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The most important development in the junior class this year has been a change of viewpoint. Experience in teaching and intensive work in conducting have been responsible for a more analytical and critical attitude replacing the former rather passive one. "The junior class," according to one of its members, "has grown up".

Members of the class have been active in such school projects and organization as the college opera, in which three have important roles, the Vested Choir, the Symphony Orchestra, and the Symphonic Band, to which most of the juniors belong.

Despite the very full musical program which all these activities imply, the junior have had time to participate in other college affairs. The class is represented in the Women's Council and two of its members served on the junior prom committees.

—Marjorie Brooks, Sponsor.

### SOPHOMORE CLASS

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The sophomore year launches the student well into the development of specific skills and techniques necessary for his profession. In addition to music theory and private instruction, which continue from the freshman year and which provide the basis for his developing musicianship, the courses in conducting and eurythmics enrich his individual expression.



As a sophomore, the student makes his first contact with the laboratory schools in directed observation. There he sees put into practice the procedures discussed in his first methods course, also new this year. This direct contact with the teaching situation early in the life of the college student is felt to be highly desirable.

Academic subjects which promote well-rounded intellectual development are: Sociology, American Literature, History of Civilization, and Appreciation of Art. With these and his music courses, including participation in chorus, band and orchestra, the year is one of real growth.

—Eleanor Barnard, Sponsor.

## With The Fraternities

### LAMBDA MU SORORITY

Lambda Mu, Mansfield's honorary musical sorority, is in its seventh year. Organized during the school year of 1931-1932, its original purpose was to form a nucleus for a chapter of a national music sorority on the campus. This aim has not yet been realized but from the original organization there has grown a local club whose ideals and activities have made themselves felt in the Music Department and elsewhere on the campus.

The organization aims specifically to promote a high standard of musicianship among its members and to stimulate interest in study and research into music literature. Its social aims are the development of integrity of character and a spirit of mutual interest and helpfulness among its members.

High musical and scholastic standards for election into the sorority have necessarily kept the organization small, especially in recent years when the enrollment in the Music Department has a large proportion

of young men. The number of Active Members for the second semester of this year is thirteen; of Associate and Honorary Members, six.

The constitution by which the sorority is governed, and the formal initiation ritual were begun by the Charter Members and completed the following year. This year's contribution takes the form of hand-books prepared by the officers for their successors. In these, duties of office are described in detail and such traditions as have formerly been handed down orally will be preserved.

Lambda Mu has held a business meeting every week and a program meeting once each month. This year's programs have all been based on Twentieth Century Music; a committee appointed for each meeting has planned the program and furnished the musical illustrations. Refreshments for the monthly meetings have been served by committees of "hostesses". Program meetings have been held either in the music studios of the College or in the homes of members living in the village.

—Marjorie Brooks, Sponsor.



### **PHI MU ALPHA SINFONIA FRATERNITY**

Beta Omicron Chapter of Phi Mu Alpha Fraternity, which forms an integral part of the social and musical life of the young men enrolled in the music department of Mansfield State Teachers College, was installed by national officers in May, 1931. The object of the fraternity is the furthering of American Music and American young men students of music, and aims to bring them together on a common ground of participation in, and creating of, better musical events. The social events of the year are the smokers, card parties, dances, and formal and informal initiations which mark the transformations of the ambitious young man into the active ranks of membership in the fraternity, which is the oldest and strongest of the Greek letter musical fraternities in the United States. The professional activities of the chapter are the musicals presented from time to time

on the campus of the college. This year the Chapter has presented artists at the Vesper Hour on one Sunday evening of each month. Given to the college as a free attraction, these concerts have been very popular on the campus and in several near-by cities. The first artist presented was Ruth White, A.A.G.O. organist, of Scranton, Penna., who played an interesting recital in a fine manner to an appreciative audience. The February artist, Ralph Paterson, a promising young man of 18 years, of Elmira, New York, who played a splendid recital, in a manner which gave evidence of excellent training and solid musicianship. More recently was the appearance of Arthur Lofgren, violinist, who presented a recital, well played and received with enthusiasm by a good-sized audience. The last social events of the year will be the formal initiation and the inter-fraternity dance, which will take place in April.

—Gerald Greeley, Sponsor.



## FOUR-YEAR CURRICULUM FOR THE PREPARATION OF TEACHERS IN MUSIC EDUCATION

### B. S. Degree in Public School Music

(Sequence of courses subject to modification for administrative purposes.)

128 Semester Hours Required

#### FIRST SEMESTER

	Clock Hours	Semester Hours
English I, including Library Science.....	4	3
Place and Purpose of Education in the Social Order.....	3	2
Harmony I .....	3	3
Solfeggio I .....	3	2
Ear Training I .....	3	2
Health Education I .....	2	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	9	3
	—	—
	27	16
	=	=

#### SECOND SEMESTER

English II .....	3	3
Speech .....	3	3
Harmony II .....	3	3
Solfeggio II .....	3	2
Ear Training II .....	3	2
Health Education II .....	2	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	9	3
	—	—
	26	17
	=	=

#### THIRD SEMESTER

Appreciation of Art .....	3	2
History of Civilization .....	4	4
Harmony III .....	2	2
Solfeggio III .....	3	2
Ear Training III .....	3	2
Eurythmics I .....	2	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	9	3
	—	—
	26	16
	=	=

#### FOURTH SEMESTER

Principles of Sociology .....	2	2
Literature, I or II .....	3	3
Harmony IV .....	2	2
Elements of Conducting .....	2	2
Methods and Materials I .....	4	3
Eurythmics II .....	2	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	9	3
	=	=
	24	17



# FOUR-YEAR CURRICULUM FOR THE PREPARATION OF TEACHERS IN MUSIC EDUCATION

(concluded)

## FIFTH SEMESTER

	Clock Hours	Semester Hours
General Psychology .....	3	3
Advanced Choral Conducting.....	3	3
Harmony V .....	2	2
History and Appreciation of Music I.....	3	3
Methods and Materials II .....	4	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	9	3
	—	—
	24	17
	=	=

## SIXTH SEMESTER

Educational Psychology .....	3	3
Harmony VI .....	2	2
Advanced Instrumental Conducting .....	3	3
History and Appreciation of Music II.....	3	3
Methods and Materials III .....	4	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	6	2
	—	—
	21	16
	=	=

## SEVENTH SEMESTER

Physical Science .....	4	3
Student Teaching and Conferences I.....	8	6
Elective .....	4	4
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	6	2
	—	—
	22	15
	=	=

## EIGHTH SEMESTER

Educational Measurements .....	2	2
Student Teaching and Conferences II.....	7	6
Elective .....	5	5
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	6	2
	—	—
	20	15

For further information regarding the course in Music Education, see the regular catalogue, available upon request at the State Teachers College, Mansfield, Pa.

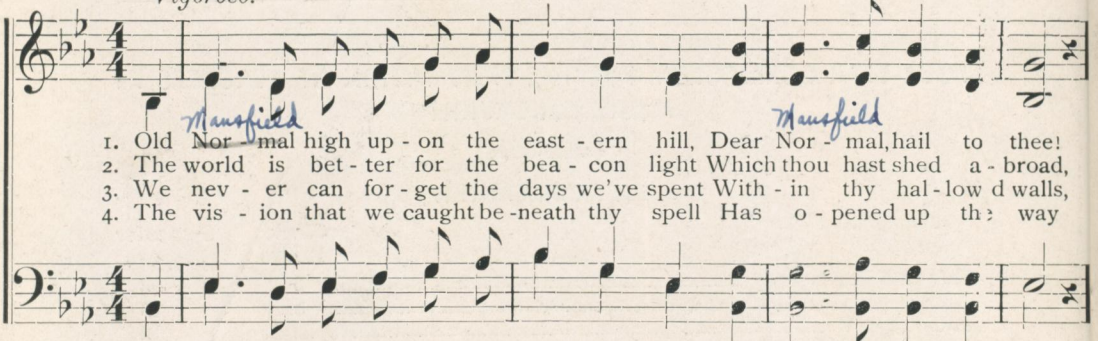


# MANSFIELD, HAIL!

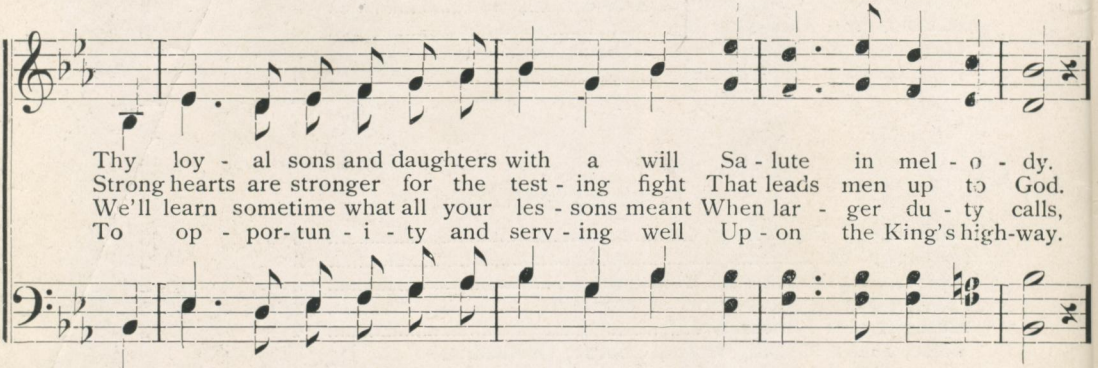
Written in 1917.

Words and Music by  
Will George Butler, M.A. Doc.  
Class of 1897.

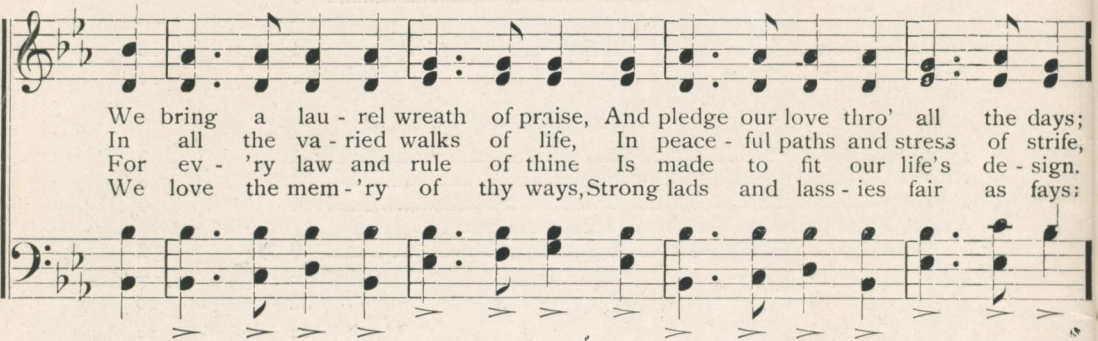
*Vigoroso.*



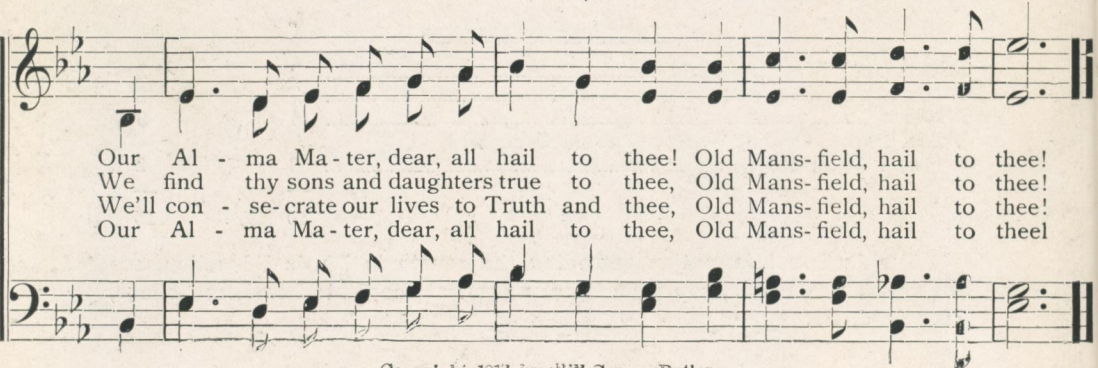
1. Old Nor-mal high up - on the east - ern hill, Dear Nor-mal, hail to thee!  
2. The world is bet-ter for the bea - con light Which thou hast shed a - broad,  
3. We nev - er can for-get the days we've spent With - in thy hal - low d walls,  
4. The vis - ion that we caught be - neath thy spell Has o - pened up th: way



Thy loy - al sons and daughters with a will Sa - lute in mel - o - dy.  
Strong hearts are stronger for the test - ing fight That leads men up to God.  
We'll learn sometime what all your les - sons meant When lar - ger du - ty calls,  
To op - por - tun - i - ty and serv - ing well Up - on the King's high-way.



We bring a lau - rel wreath of praise, And pledge our love thro' all the days;  
In all the va - ried walks of life, In peace - ful paths and stress of strife,  
For ev - 'ry law and rule of thine Is made to fit our life's de - sign.  
We love the mem - 'ry of thy ways, Strong lads and lass - ies fair as fays:



Our Al - ma Ma - ter, dear, all hail to thee! Old Mans - field, hail to thee!  
We find thy sons and daughters true to thee, Old Mans - field, hail to thee!  
We'll con - se - crate our lives to Truth and thee, Old Mans - field, hail to thee!  
Our Al - ma Ma - ter, dear, all hail to thee, Old Mans - field, hail to thee!





*The Clock Tower*





*The President's Home*







